

“The difference between Lowell and other similar cities is it doesn't give up trying to reinvent itself – it keeps trying.”

— **Richard P. Howe, Jr.**
Northern Middlesex Register of Deeds
and Lowell Historian

As Lowell’s industries, economy, and cultural landscape have shifted over time, so have its branding and design.

Each time period is color-coded to help you navigate through this vibrant and dynamic visual history of Lowell.

1820–1865	The post-Civil War boom years of industrial Lowell. The textile industry and related companies dominate the landscape.
1866–1920	Lowell enters a local “Gilded Age” with population growth driven by local industry, drawing diverse dreamers.
1921–1989	Lowellians fight back against malaise from a receding textile industry by embracing and conserving their industrial history.
1990–2000	Lowellians build on the work of previous decades. A cultural rebirth comes to the city.
2001–Now	City residents and organizations continue to hone their brand, in some cases bringing back old favorites.

Popular Lowell Symbols

Cities often develop visual shorthand to represent local features, both natural and man-made. Lowell is no different. How many of these can you spot throughout the exhibit?



River & Canals

From a bird's eye view, Lowell's most distinctive natural feature is the "bend in the river" left by receding glaciers from the last ice age. In the 1790s the first canal, the Pawtucket, was dug. Starting in the 1820s the canal network was expanded, creating the appearance of a blue patchwork when viewed from above.



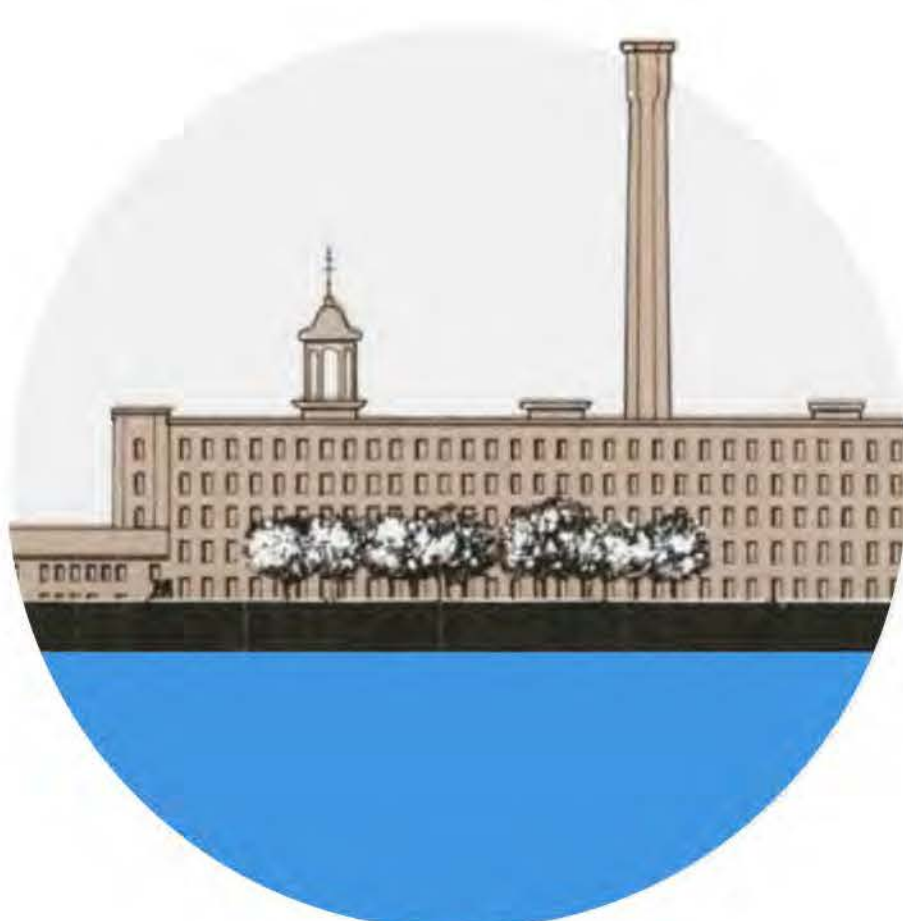
Textile Supplies

Raw materials were converted into cloth using the smaller tools and supplies such as shuttles, bobbins, and yarn that went into the heavy machinery.



Cultures

Generations of mill workers came from backgrounds where the opportunity to have steady work was important, from the early Irish and French-Canadians to the Greeks, Portuguese, and many others. From the 1970s to today Lowell welcomes newer immigrant groups from Southeast Asia, Latin America, and Africa.



Architecture

The buildings along the waterways are primary identifying features of the landscape with their towering smokestacks, bell towers, and thousands of multi-paned windows.



Textile Tech

The machinery inside the buildings is just as visually stunning as the exteriors. There are turbines, gears, looms, driveshafts, and various other pieces of hardware that kept the mills running efficiently.



Arts

The creative economy played a big part in Lowell's renaissance and is still a big part of present-day Lowell's cultural landscape.

Well-Laid Plans

Lowell has a history of creating cultural planning documents that set the tone for the community and influence businesses and art. These plans come from a variety of sources. 1976's "Brown Book" comes from the Historic Canal District Commission. It was submitted to the U.S. Congress to make a case for bringing a National Park to Lowell.

2007's "On The Cultural Road" comes from The Lowell Plan, an organization focused on economic development and the arts in Lowell. 2014's came from the City of Lowell and focuses on a long-term plan for the entire city.

1976

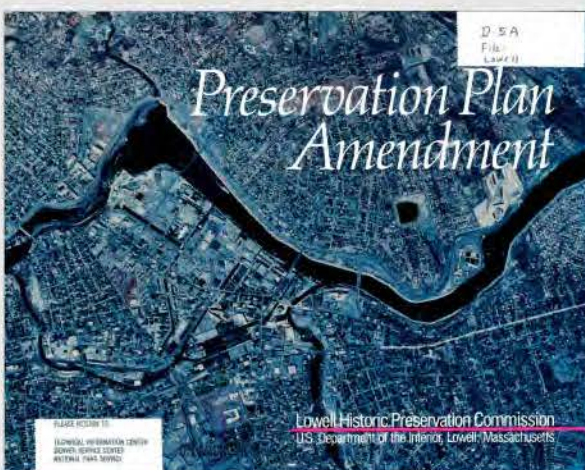
Michael Sand
Designer



Read the whole report
brandinglowell.com/brownbook

1990

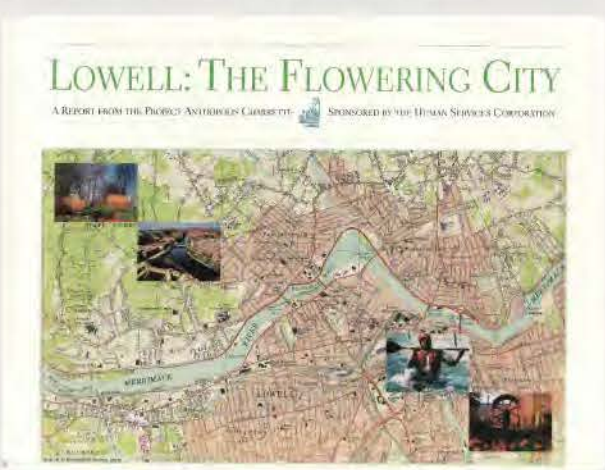
Higgins & Ross Design
+ Photography, Designer



Read the whole report
brandinglowell.com/presplan90

1996

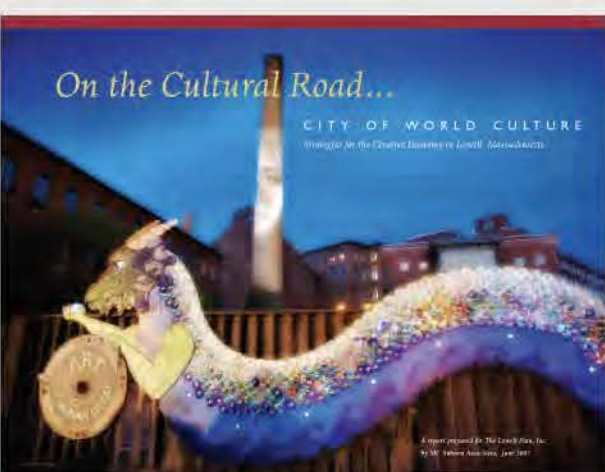
Higgins & Ross Design
+ Photography, Designer



Read the whole report
brandinglowell.com/floweringcity

2007

Higgins & Ross Design
+ Photography, Designer



Read the whole report
brandinglowell.com/culturalroad

2014

Sandy Swaile and
Mike Moyle, Designers



Read the whole report
brandinglowell.com/sustain2025

2017

Daniel Koff,
Designer



Read the whole report
brandinglowell.com/waterways

Creating & Studying the Symbols

Imagine that you are a European commander living 1000 years ago, but you can't recognize any of your soldiers...

When helmets equipped with face guards became the standard during the High Middle Ages (1000–1250 CE), militaries had to develop an efficient means for identification. The creation, design, and study of these symbols became known as heraldry. Although most often associated with armory, family crests, and seals, heraldry also encompasses symbolism in flags, ceremony, and family trees.

One of the earliest depictions of modern heraldry can be found on the tomb of Geoffrey Plantagenet who died in 1151. >



A Family Affair

Family names, coats of arms, and battle cries went hand in hand with family legacy and reputation. It was better to improve (or at least maintain) your family's wealth and social standing than to risk a decrease in the status of yourself and descendants.

... And to be worthy of your fathers' name,
Learn out the good they did, and do the same.
For if you bear their arms, and not their fame,
Those ensigns of their worth will be your shame.

— **Author Unknown**

Inscribed upon a pedigree
(ancestry record) during
the Middle Ages

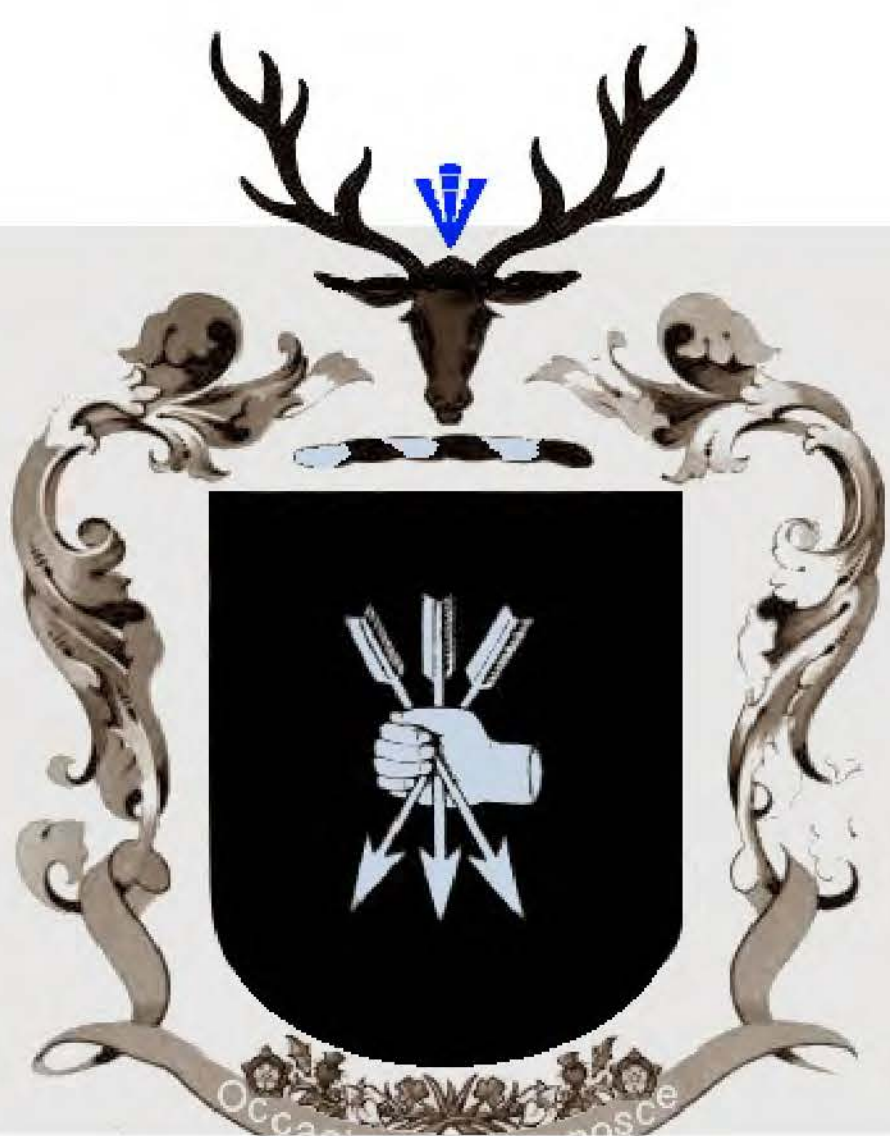
What is Branding?

Humans have been producing and communicating through symbols for thousands of years. When we look at a coat of arms or logo, we understand it is not simply an image – it represents something. What can these symbols tell us about the identity of a person? A nation? A company?

Personal Emblems

Emblems, such as seals and coats of arms, are perhaps the oldest form of branding. Made up of distinctive symbols, they were (and still are) used to represent families, organizations, and nation-states. Emblems can serve as a method of distinction, a way to form a group identity, or both.

What symbols would you use to represent yourself or your family?



1591
Lowell Family
Crest

In 1639, the Lowell family set sail from England, traveled across the Atlantic, and sought new settlement in the Massachusetts Bay Colony. They brought with them this coat of arms. Their motto, *Occasionem Cognosce*, loosely translates to Know Your Opportunity.

Their descendant, Francis Cabot Lowell, founded the Boston Manufacturing Company, which owned the first textile mill to integrate spinning and weaving, converting raw cotton into finished cloth under one roof. Seeking expansion, Lowell's partners brought the system north to the Merrimack River. Though he did not live to see it, the city still bears his name.

Commercial Branding & Marketing

Where does your mind drift when you see the Golden Arches or the Starbucks Siren? Does your mouth water for fresh fries? Does your nose hunt for the sweet aroma of fresh-brewed coffee?

By creating and distributing logos and slogans, businesses seek to create a unique identity that is both attractive and memorable. If they are successful in their branding mission, consumers will automatically associate that single image or phrase with the entire company or product.



1962

Jim Schindler

McDonald's created its first "corporate" logo after Raymond Kroc acquired the company. This initial version of the "Golden Arches" was based on a stylized view of what the original restaurant architecture looked like from the road.



1968

Graphic Artist Unknown

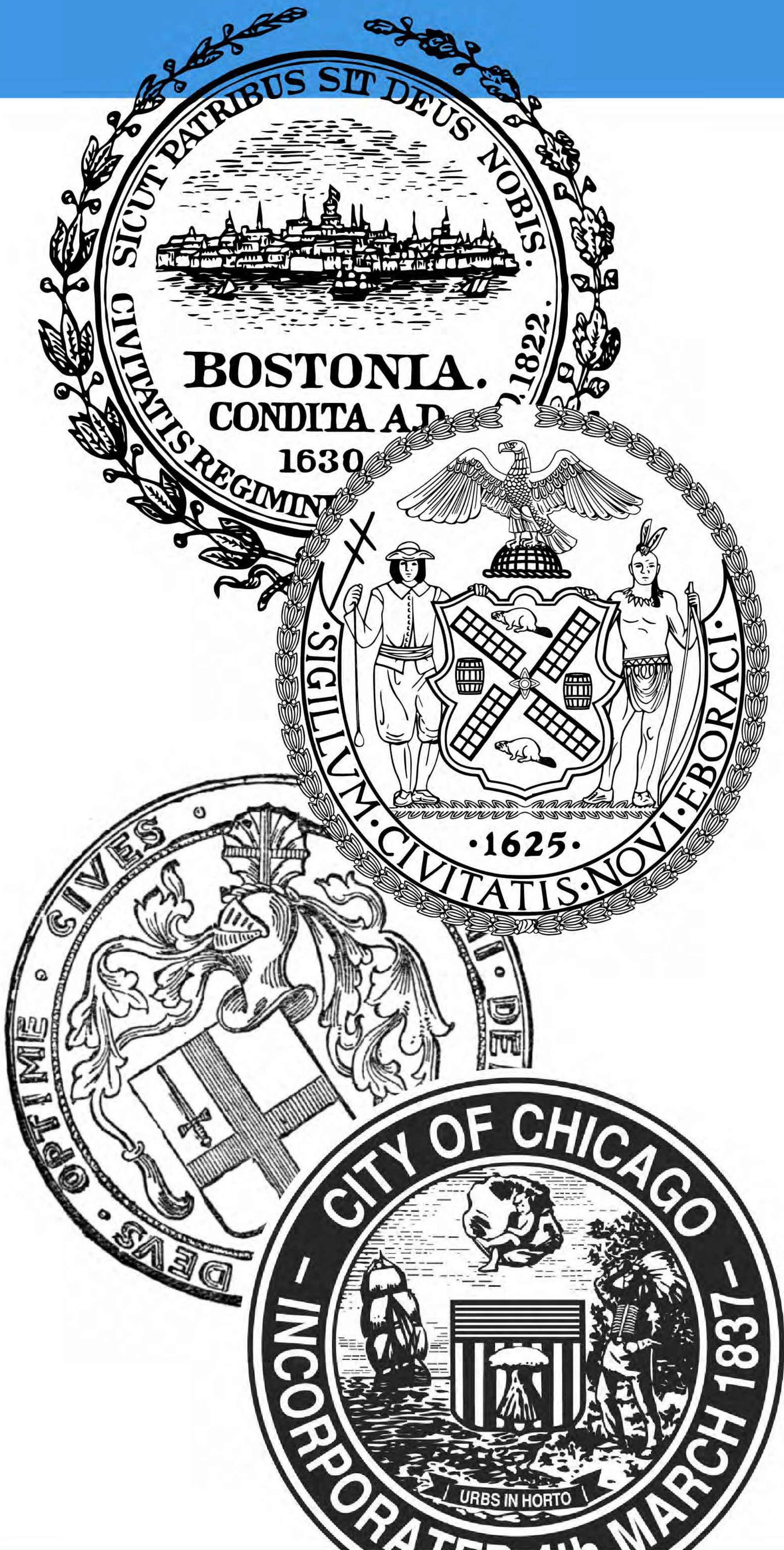
A few years later, as the standard franchise architecture changed, the logo also changed. It was simplified to remove the old roof line, while creating a distinctive “M” icon.

Visit McDonald's Store No. 3!
brandinglowell.com/mcdstore 



Municipal & Organizational Seals

For many cities and towns, the seal is their main visual identity on everything from their letterhead to their flag. A seal can tell you a lot about how a community views its own history.



Shape

Seals are typically round in shape, especially in the United States. There are variations such as New York City's, which is more of an oval.

Text

Seals have the municipality's name, along with the date it was founded. Many also include Latin mottos around the edges.

Color

Seals are primarily designed as black or single-color objects because historically they were stamped into wax to "seal" a document or produced with a single-color printing press. While some newer seals are full color like Lowell's, simple is still the standard.

Visuals

Items specific to the history of an organization or location are featured heavily. Sometimes they can be a bit strange to modern audiences, such as the beavers in New York City's seal. These reference the fur trade that defined New York in the colonial era.

How would you design a city or town seal?

Professor Max Grinnell of Massachusetts College of Art and Design asks his Cities + Society classes to create seals for their hometowns. These are some selections of student-made seals from the Fall 2017 semester. How would you design the seal for your city, town, or organization?

Brookline

Acton

Milford



Abby Ouellette



Sonya Krikorian



Laura Kacir

2016 Together Flag

Paige Anderson

Anderson designed this flag as part of a community project to create a new and unique flag for Lowell. The current flag features the city seal on a white field.

The background of the “Together Flag” is red to represent Lowell’s famous brick architecture that still can be seen today. The blue symbolizes the flowing water that has long been the lifeblood of the city. The gray represents the stonework of the canals, one of Lowell’s most distinctive features.

The design—featuring three streams of water becoming one—was inspired in part by a quote from local community activist, Mary J. Bacigalupo.

Learn More About City Flags
brandinglowell.com/flags



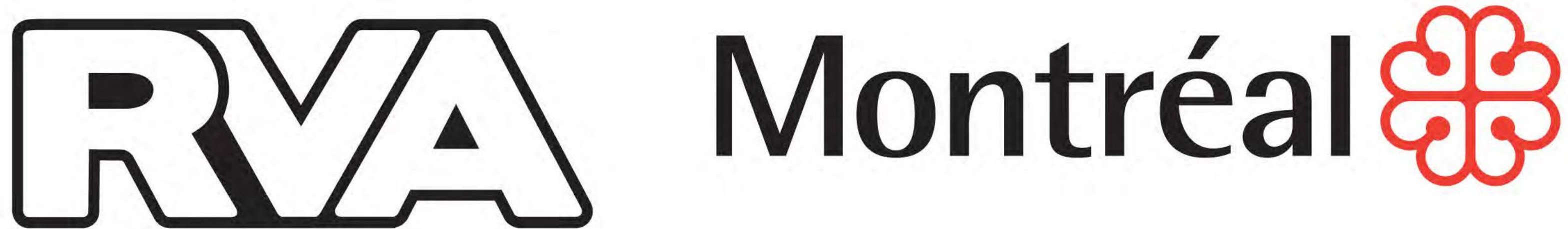
“Lowell draws its power from the diverse streams that flow together as one.”

— **Mary J. Bacigalupo**

Community Activist,
Human Services Corporation,
Flowering City Committee,
& Much More.

Municipal & Organizational Logos

A logo is a recognizable graphic design element, often including a name, symbol, or trademark, representing an organization or product. Logos are often used alongside the seal.



Recommended Guidelines for Logo Design:

Keep it Simple

Logos must be readable at a distance and capable of being reproduced on a small scale for uses such as letterhead and uniform patches.

Use Color Sparingly

A logo should not require color. It needs to be identifiable in full color, single color, or black & white. When color is used, it should be meaningful. For instance, Boston's red underline is meant to echo the Freedom Trail.

Choose Type Wisely

The typography should match the look and feel of the other parts of the logo. If the logo is text-only (a wordmark), it is even more important to choose the right typeface because it carries the whole message.

Integrate Local Themes

Including references to popular local objects or places is a good way to endear the logo to your audience. Amsterdam uses the X's from its seal and flag. Montreal's logo includes an abstract version of symbols from its seal.

2019 America the Beautiful Quarters® Program

US Mint Artists

In January 2019, the United States Mint will issue the America the Beautiful Quarter honoring Lowell National Historical Park, the first issuance of the year and the 46th coin in the series. The process to select a design for the Lowell quarter began with a request from the United States Mint for park officials to develop themes to best represent a site that interprets everything from industrial and immigration history to fine arts and culture. Ultimately Mint artists produced the 18 designs represented here. A final decision rests with the Secretary of the Treasury, who is expected to make his selection in summer 2018.

[See all 18 Quarter Designs](https://brandinglowell.com/lowellquarter) 

[Vote for Your Favorite Design:](https://brandinglowell.com/quartervote) 

Note: This is just for fun (and will not influence the final outcome). The Secretary of Treasury has the final design choice with input from the site selected, the Citizen Coinage Advisory Council, the Commission of Fine Arts, and the Governor.

About the America the Beautiful Quarter Series

In 2010, the United States Mint began issuing 56 quarter-dollar coins featuring designs depicting national parks and other national sites as part of the United States Mint America the Beautiful Quarters Program. Quarters are issued honoring five national sites each year in the order in which each honored site was first established as a national site. The Mint requested the governor of each state to assist in a selection process to choose the site. In 2009, then-Governor Deval Patrick initiated an online public poll to gauge the public's preference for which site would represent the Commonwealth of Massachusetts.

[How was Lowell National Historical Park Chosen?](https://brandinglowell.com/quartersselection) 



City Seal

Elisha Bartlett, Seth Ames, Alexander Wright,
Horace Howard, and Stephan Mansur
1836 Lowell City Government Committee

Lowell was established as a town in 1826 but one of the first acts carried out under its charter as a city was to adopt an official seal. Chosen by a committee of five elected officials, the new seal was rich with symbolism. Four of the symbols – a body of water, mill buildings, two cotton bales, and a cornucopia hanging above – clearly represent the industrial centerpiece of Lowell’s historic prosperity: the mills that turned raw cotton into finished cloth and the Merrimack River that powered them. The train represents the Boston and Lowell Railroad – one of America’s first steam-powered railroads.

1836

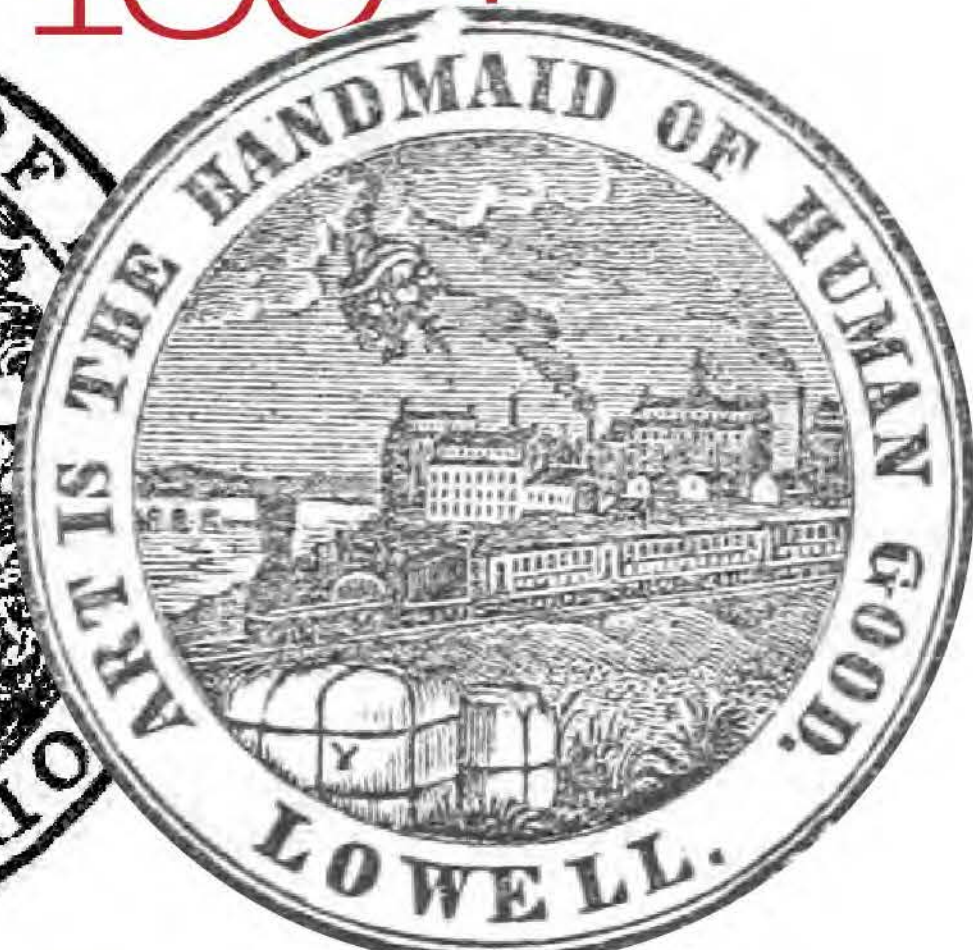


While the seal was created in 1836, there are no known verified reproductions that have survived to the current day.

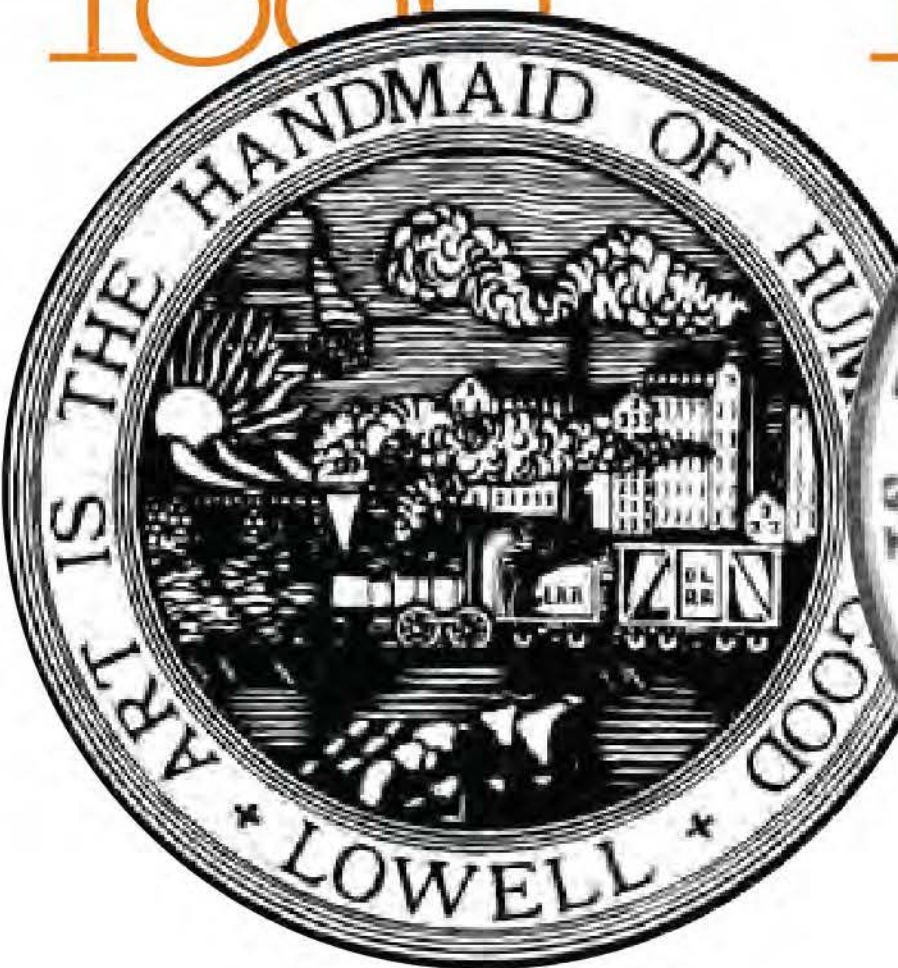
1840



1854



1886



1894

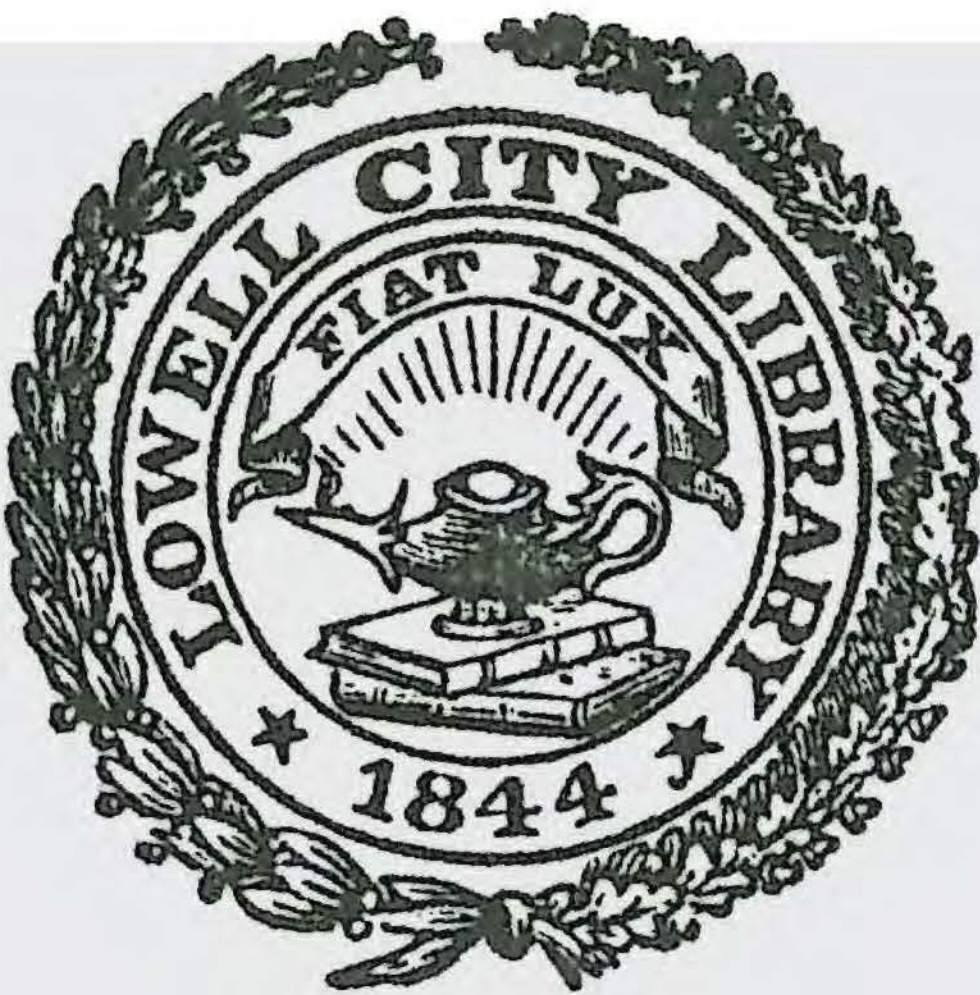


Present



Other Seals

Seals were a primary method of branding in the 1800s. While many city departments would reuse or modify the city seal, others would strike out and create something wholly new instead.



1862 City Library Seal

William Paul
Hamilton Print Works

A committee selected this seal from among 12 options. It features the name of the library and the date of its establishment. An oil lamp sits on two books at the center. This lamp is based on an object that had recently been found in the ruins of Pompeii.

Current Takes on a Classic

While the seal has been unchanged since the late 1800s, this hasn’t stopped Lowell’s local artists from applying their own interpretation of the seal against today’s backdrop.

2014



Frank Casazza
Eyeformation Studio

The Art Is the Handmaid Of Human Good series started in 2010 and featured a variety of graphics within the city’s new seal border. These designs mainly feature different arrangements of Casazza’s comic characters.

2015



Tom Gill
Enterprise Bank

This version of the seal was commissioned by Enterprise Bank. It depicts a scene from Middle Street, highlighting various art forms that are part of Lowell today.

2017



Sochenda Uch
Cultural Shock

Part of Cultural Shock’s Lowell Series II, this seal includes newer versions of the seal elements. The historic train is replaced with the NPS trolley and the 1937 Cox Bridge is a highlight.

1996 Flowering City Committee

Janet Lambert Moore

Twenty years after the Sesquicentennial, a new organization adapted the old logo to fit its new theme. This is perhaps the more well-known version, due to its display on a large sign located at the Gorham Street branch of Enterprise Bank located at the end of the Lowell Connector.

See the Sign
brandinglowell.com/floweringsign 



1974 Lowell Bicentennial Sesquicentennial Commission

Marya Wintroub

Flyspecks

In addition to being America's Bicentennial, 1976 was Lowell's Sesquicentennial (150th anniversary). A commission was tasked with creating an overall identity for the city's celebration. The branding made its way onto brochures, plaques, and even glassware.

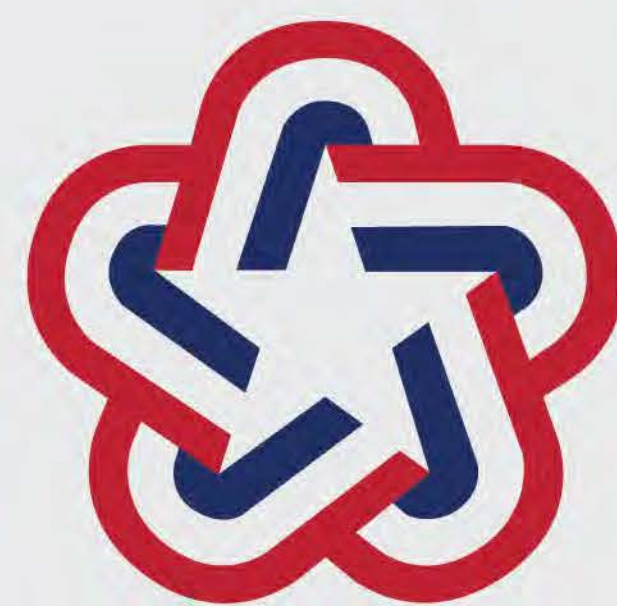
See more Sesquicentennial Coverage 
brandinglowell.com/sesqu



Other Bicentennial Logos

In the years leading up to 1976, the nation, its states, and its cities all prepared for their own celebrations and commemorative events. These often called for the creation of logos.

See more from '76
brandinglowell.com/usbicen 



National

Bruce Blackburn
 Chermayeff & Geismar
 Associates

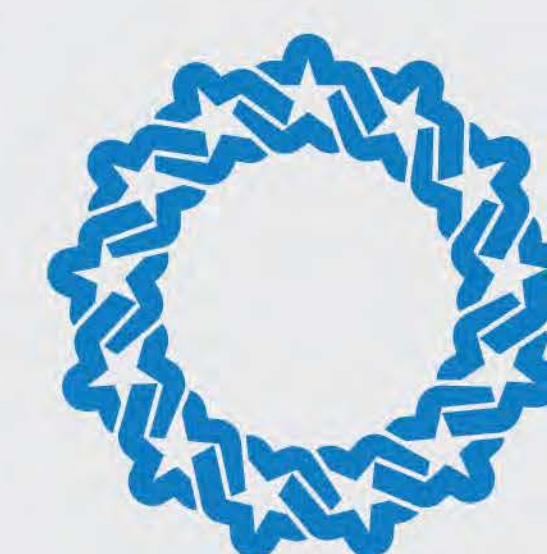
This symbol served as the main identifier for the national celebration.



Massachusetts

Graphic Artist Unknown

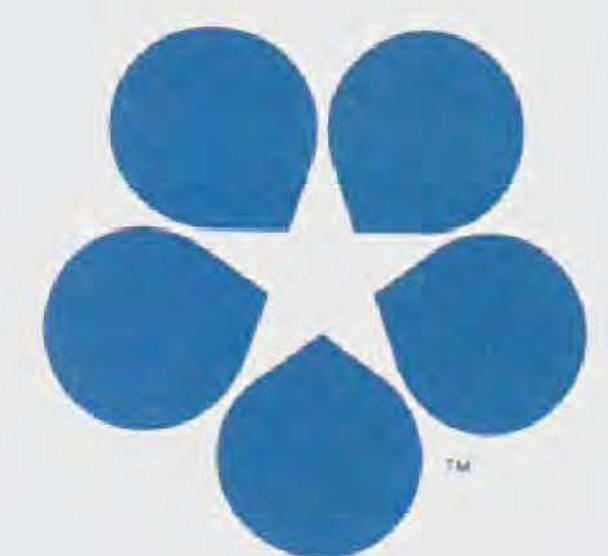
Massachusetts' logo represents the leaves of the Liberty Tree, a popular local symbol of patriotism.



Regional

Lance Wyman

The logo for the 13 State Council draws from a New Hampshire regimental flag and features 13 stars, one for each of the original colonies.



Boston

Tom Geismar
 Cambridge Seven Associates

The five segments around the star stand for the people, heritage, culture, environment & commerce.



Philadelphia

Ruut Van Den Hoed

In this logo, the "76" doubles as the iconic shape of the crack in the Liberty Bell.

Always Read the Plaque

As part of the city's bicentennial celebration (1976), Lowell commissioned a set of 51 plaques called the Spindle City Exploration Walking & Biking Trails. A few of these remain visible today. In more recent years, the Lowell Historic Board and a DIY Lowell community group have also created informational markers to highlight elements of Lowell's rich cultural and historical landscape.

[More on Plaques & Signage](http://brandinglowell.com/plaques)
brandinglowell.com/plaques



1976

Michael Sand & Associates

29. Frederick Fanning Ayer House

Frederick Ayer joined his brother, the patent medicine manufacturer J. C. Ayer, in Lowell. In time he managed to gain control of several companies and in the 1870's built this magnificent Second Empire style house to reflect his new position and wealth. Beatrice Ayer, the wife of General Patton, was born here.

This marker is part of the Spindle City Exploration: Bicycle and Walking Trails Project, funded by the Massachusetts Bicentennial Commission to the Human Services Corporation.

Special assistance has been received from:



2015

Stephen Stowell

Lowell Historic Board

Sun Building

1914

Architect Clarence Blackall designed this Chicago style high rise office building, Lowell's first steel frame commercial building and an early skyscraper, for the Lowell Sun. Influenced by Chicago architects like Louis Sullivan, Blackall also designed Boston's first skyscraper in 1894. During the winter of 1941-42, author Jack Kerouac worked here as a Sun sportswriter. The top floor newspaper editorial suite and basement printing plant relocated in 1960 and the building continued in office use until renovated for senior housing in the late 1970's.



DOWNTOWN
LOWELL
HISTORIC DISTRICT



2016

**Patrick Farmer,
Christopher Hayes,
Connie Hemingway,
Corey Sciuto,
Brian Meade III,
Rosemary Noon,
Joseph Smith, and
Sean Thibodeau**

DIY Lowell

LOWELL **Pop Up** HISTORY TRAIL

stop

#9

Bell-elevator Tower

*Joseph Downes Garage,
75 John Street*

The elevator shaft in the John Street Garage is one floor higher than the main structure because it was originally conceived as a bell tower, in keeping with the historic architecture of the surrounding area. However, no funding could be found to buy and install the bells.



The Lowell Pop-Up History Trail is a DIY Lowell project funded by the City of Lowell, Office of the City Manager, Department of Planning and Development Lowell Neighborhood Innovation Grant Program. Signs were researched, designed, and installed completely by community volunteers.

For more information, visit diylowell.org



Canal Wayfinding

Established in the 1990s, the Canalway follows downtown Lowell's waterways and has wayfinding signs along the route. In 2018 these will be updated to match current Park signage.

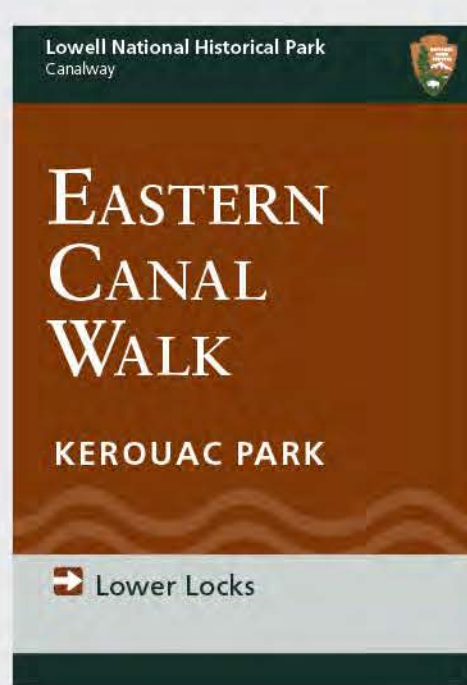
1990

Coco Raynes & Associates



2018

**Higgins & Ross Design
+ Photography**



1974

The Lowell Team

Michael Sand & Associates

This identity was designed to represent the three consulting firms promoting the idea of bringing a National Park to Lowell. It features an overhead view of the city’s historic canal system. This largely intact system was a significant reason Congress designated Lowell as a National Historical Park. The logo was later used for the Historic Canal District Commission and Human Services Corporation.

More from the Lowell Team
brandinglowell.com/lowellteam



1974

Lowell Heritage State Park

1981



Michael Sand & Associates

The Lowell Team also created this logo and identity system for Lowell Heritage State Park. This was the Massachusetts Department of Environmental Management’s first Heritage State Park. It features an abstract turbine referencing the mills’ power source.



Pamela & Ed Krent
Krent Design

In the 1980s, the Heritage State Park system was expanded to include six parks. Its central element is a 19th century mill bell tower, which refers to the industrial history that was the primary focus of the park system.

See the HSP Graphic Standards
brandinglowell.com/hspbrand



Integrated Signage

In addition to designing the logo, Michael Sand & Associates also designed informational and directional signage for visitors to Lowell Heritage State Park.

Lowell Heritage State Park’s team of consultants also designed and produced kinetic sculptures. As the wind blew, the turbine on top rotated. As they aged however, the squeaking became so severe that the turbines were welded into a stationary position.

See More Signage
brandinglowell.com/lhspsigns



1999

Lowell Historic Board

Scott Stowell
Open

This logo features stylized outlines of the types of buildings Lowell’s historic board considers: mill buildings including the Boott Mills clock tower, downtown retail architecture, and individual homes.



2014–Now: #Lowell: There's a Lot to Like

#LOWELL
**THERE'S
A LOT TO *like*.**

UMass Lowell Marketing Team

In 2014 the “There’s a Lot to Like About Lowell” slogan was relaunched in a joint marketing campaign with UMass Lowell. In 2016, the campaign transitioned to Lowell’s Cultural Affairs & Special Events department and serves as an identity system. You can catch a glimpse on ads, banners, and at local events.



2009 Lowell: Alive. Unique. Inspiring.

The City of
LOWELL
Alive. Unique. Inspiring.

Single Source Marketing

This logo and slogan were developed in 2009. It was intended to be the successor to the long standing “There’s a lot to like about Lowell” slogan which had been in place since 1998. Today it is featured heavily on city documents, and does double-duty with the seal as the main logo for the municipality.

Hear the Radio Jingle

brandinglowell.com/09radiojingle



1998 There's a Lot to Like About Lowell

There's a lot to like about

Lowell.

Doerr Associates

In conjunction with the City of Lowell, the Lowell Plan created the “There’s a Lot to Like...” campaign in 1998. The logo has seen several revisions, most recently in 2007, based on feedback from public meetings.

Evolving Logos

The 2009 format is still the officially recognized logo, though it has seen modifications, including bringing back the old tagline and, more recently, adding the city seal.

There's a lot to like about
LOWELL
Alive. Unique. Inspiring.



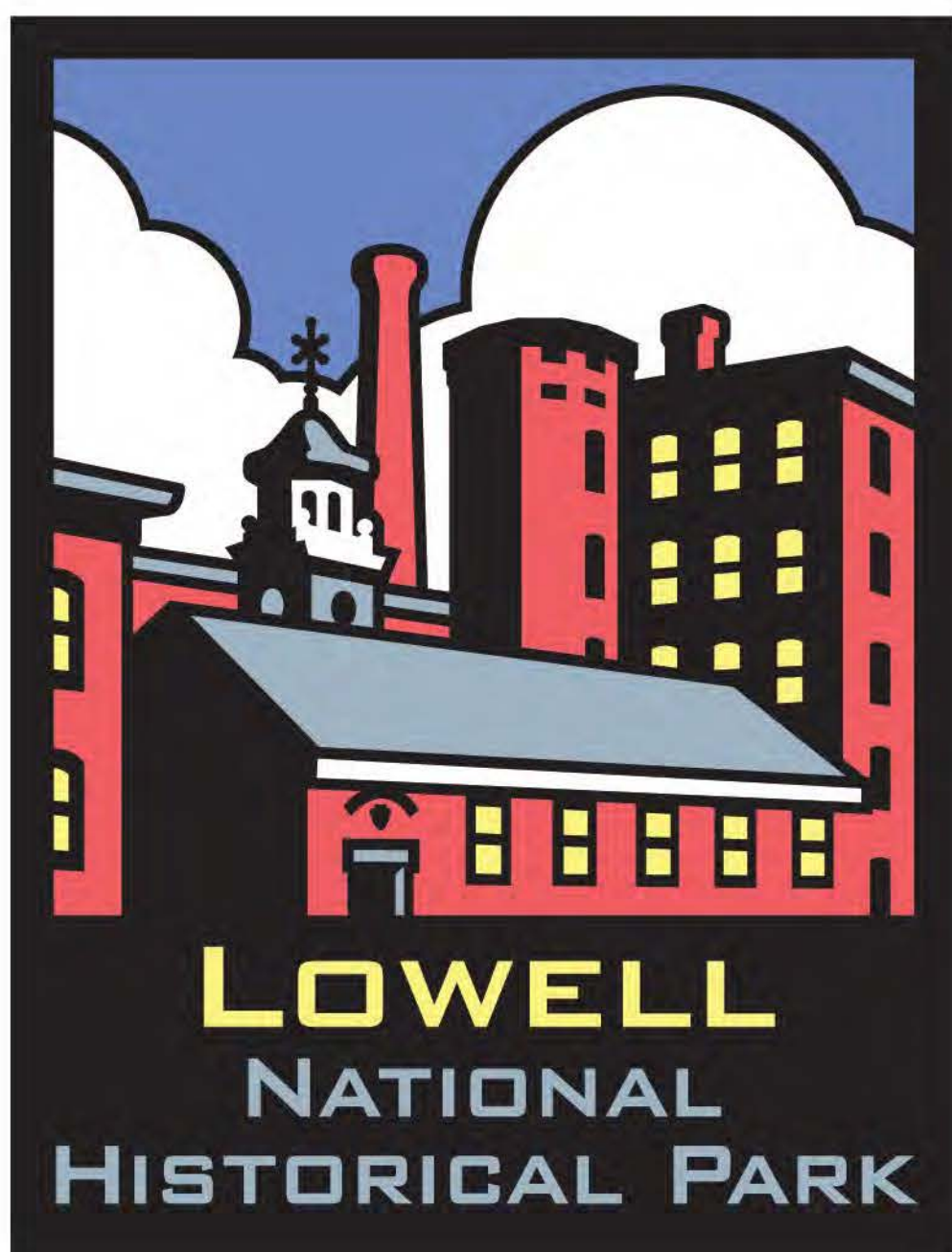
THE CITY OF
LOWELL
THERE'S A LOT TO *like*

See the Summit Report

brandinglowell.com/dtlsummit



2001–Now



2007

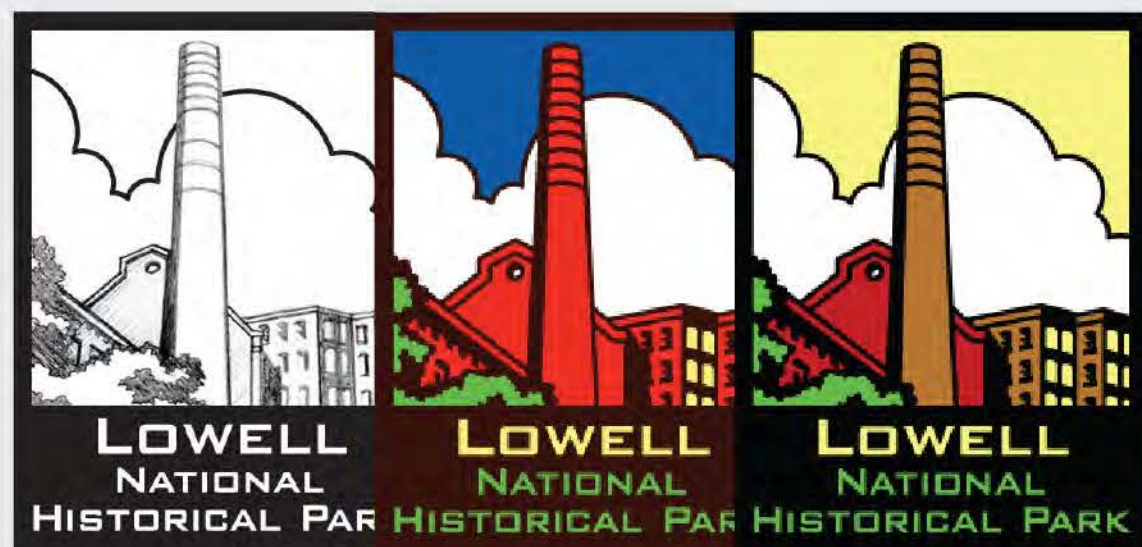
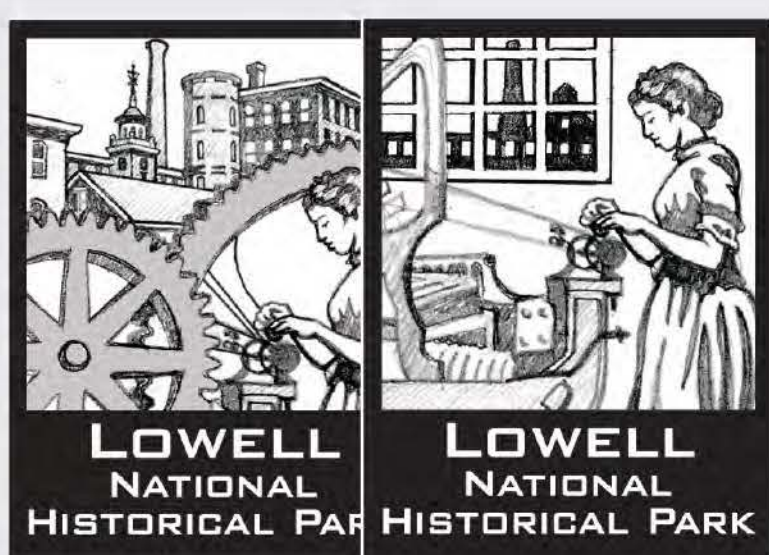
Lowell National Historical Park

Frank McShane

Frank McShane designed a series of park logos for Eastern National, the operator of many NPS retail stores. The Lowell NHP logo features a stylized view of the Boot Mills clock tower and courtyard.

Creative Process

Logos typically go through several stages before an artist arrives at the final version. The first versions are often hand-sketched, as Frank's are here. Adjacent to them are color variations he created before the final design and color scheme were chosen.



See all of the Variations
brandinglowell.com/lnhplogo



1895 Lowell Textile School

The Lowell Textile School had two seals. In the first, a sheep and a blooming cotton boll, representing the two chief textile fibers, wool and cotton, flank a shuttle to create a compact image that represents the textile industry. These basic elements are included in a second seal, over which idealized mill girls hold vigil. When the School grew to be an Institute in 1928, this motif was redrawn to reflect the light, graphic design style of that era.

Following World War II, the school’s mission expanded beyond textiles, and in 1953 it became the Lowell Technological Institute. In the coming decades, the curriculum would grow exponentially, outgrowing the textile motif as a group identity. An early attempt to represent this change came in the form of a sectioned heptagon which included symbols of disciplines in the Sciences and Humanities.

1898 Lowell State College

As with the Textile School, what began as the “The Lowell Normal School” used the Massachusetts State Seal on its official publications and correspondence throughout its history. Unlike it, the seal leaned heavily on scholarly visuals and included a motto. In addition to a book and abacus, the seal draws on the heraldic element of the coat of arms from the state seal, before which stands an Algonquian Native American. The college was originally founded to train school teachers, so above all, a torch is held to symbolize knowledge, illustrating the school’s motto “Vitae Lampada Tradunt” – “The Torch of Life.” In a later iteration from the late 1930s, a musical staff encircles the torch within a shield.

1975 University of Lowell

The 1975 merger of these institutions was a time of visual transition. The Lowell Tech heptagon, containing symbols of the combined offerings of higher education was encircled with “University of Lowell, Massachusetts.” Ahead of the late 1990s action to unify brands across the UMass System, other logos were used alongside the Massachusetts seal, for example the blue and white capital U and L. (Do you see both? Not everyone does!)



1998 UMass Lowell

Steve Robbins

This UMass Lowell logo has its origins at UMass Amherst. In 1995 Chancellor David Scott’s Image Task Force created a single identity for the UMass campus system to replace its otherwise fragmented visual presence. The design centered on Amherst, and was not originally intended for other campuses in the system. After completion, other campuses adopted it and added their own colors.

While UMass Amherst introduced this convention, that campus transitioned to a new identity during the summer of 2002.



Quit lookin’ at me, Swan

The cursive U is an abstracted shape of the iconic swans from the Amherst campus.

Read the Making-of Article brandinglowell.com/umlogo



UMass

Dartmouth

2014 Mill No 5

Brian Laurich

This logo is based on the “5” character on a hand-painted sign made for this popular retail and entertainment outlet in Lowell’s Hamilton Canal Innovation District. The overall industrial look and feel reference the theme of repurposing prevalent throughout the entire Mill No. 5 complex.

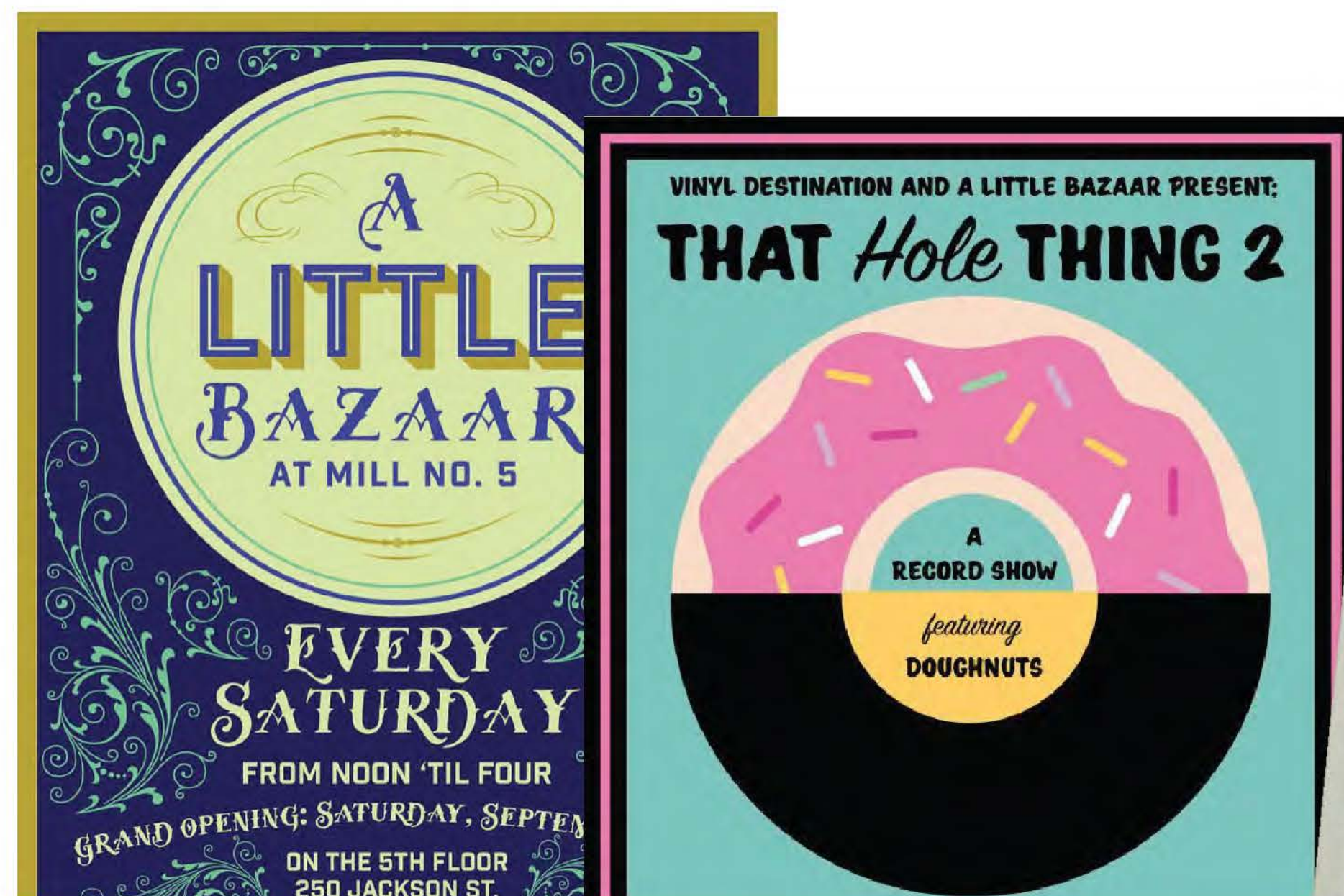


Inside the Mill

Amelia Tucker

Mill No. 5 is a hub of activity, hosting events such as bazaars and themed movie weekends. The identity and promotional materials for these events set a tone and enhance the whole experience.

See more from Mill No. 5
brandinglowell.com/millno5



2011 Mill City Grows

Maryka Lier

Mill City Grows wanted their logo to represent Lowell’s historic urban setting and mills, while also evoking themes of growth and agriculture. Working with Maryka, they were able to incorporate elements of history and today that suggest the intersection between current urban growing and the importance of growing food in Lowell’s history.



2012 Lowell Community Health Center

Corey McPherson Nash

This logo is inspired by the historic metal grating over the Center’s front door which dates to the 1870s. The interlocking pattern of the type highlights the intersection of wellness, community, and unity.



Lowell General Hospital

Lowell General has used several variations of their logo throughout the years. The early version showed the standard cross-shaped health symbol integrated into the type. Later versions took a more literal approach, focusing on the building's iconic tower.

1982

Graficon Comms. Inc.



1991

Artist Unknown



2004

KHJ



Saints Medical Center

Saints Medical Center's earlier logo also featured the cross-shaped health symbol, with human figures used to complete the top-right corner. The last version before the merger with Lowell General to form Circle Health incorporated flowing water referencing the hospital's location along the Merrimack River.

1989

Artist Unknown



2006

Franklin St. Marketing



See the Brand Guides brandinglowell.com/saints

Other Medical Organizations

In a city where many historic buildings still line the streets, it's no wonder that new businesses and organizations harken back to the original occupants of the spaces. For example, Mill City Medical Group's main office is located in the old central fire station building in Downtown Lowell. Their logos borrow symbols that both reflect the unique space as well as connect current establishments and their patrons with Lowell's past.

1926



2014



2012 Circle Health

KHJ

In 2012, Lowell General Hospital & Saints Medical Center merged to become the entity known as Circle Health. The ring symbolizes the "Complete Connected Care" provided across all of the campuses and offices.

Watch the Circle Health Brand Video brandinglowell.com/lghvideo



1979 Marketing Bumper Stickers

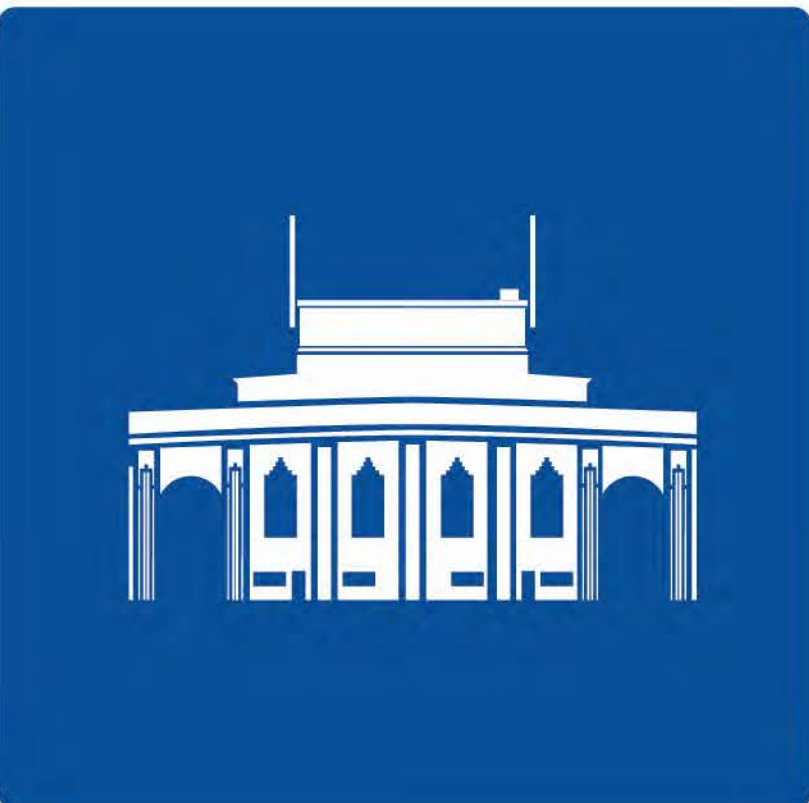
Lowell Chamber of Commerce

These bumper stickers were commissioned by the administration of City Manager Joseph Tully. 1000 of each were produced with a goal to see which one would prove more popular.



Is Lowell Back, Though?

You can often see responses to city marketing campaigns in political literature. This is from Robert Kennedy's City Council campaign, referencing the "Lowell's Back" message that was popular at the time.



1997 Gateway Sign Icons

Sandy Swaile & Jeff Sarris
Lowell Department of Planning & Development

The narrow, vertical sign format was chosen because it took up less space on the cluttered roadways. Consequently, the Gill Sans typeface (not shown here) was used to ensure legibility in this tight space. The logos were coded by color: blue for institutional, green for recreational, red for commercial, and brown for mills.

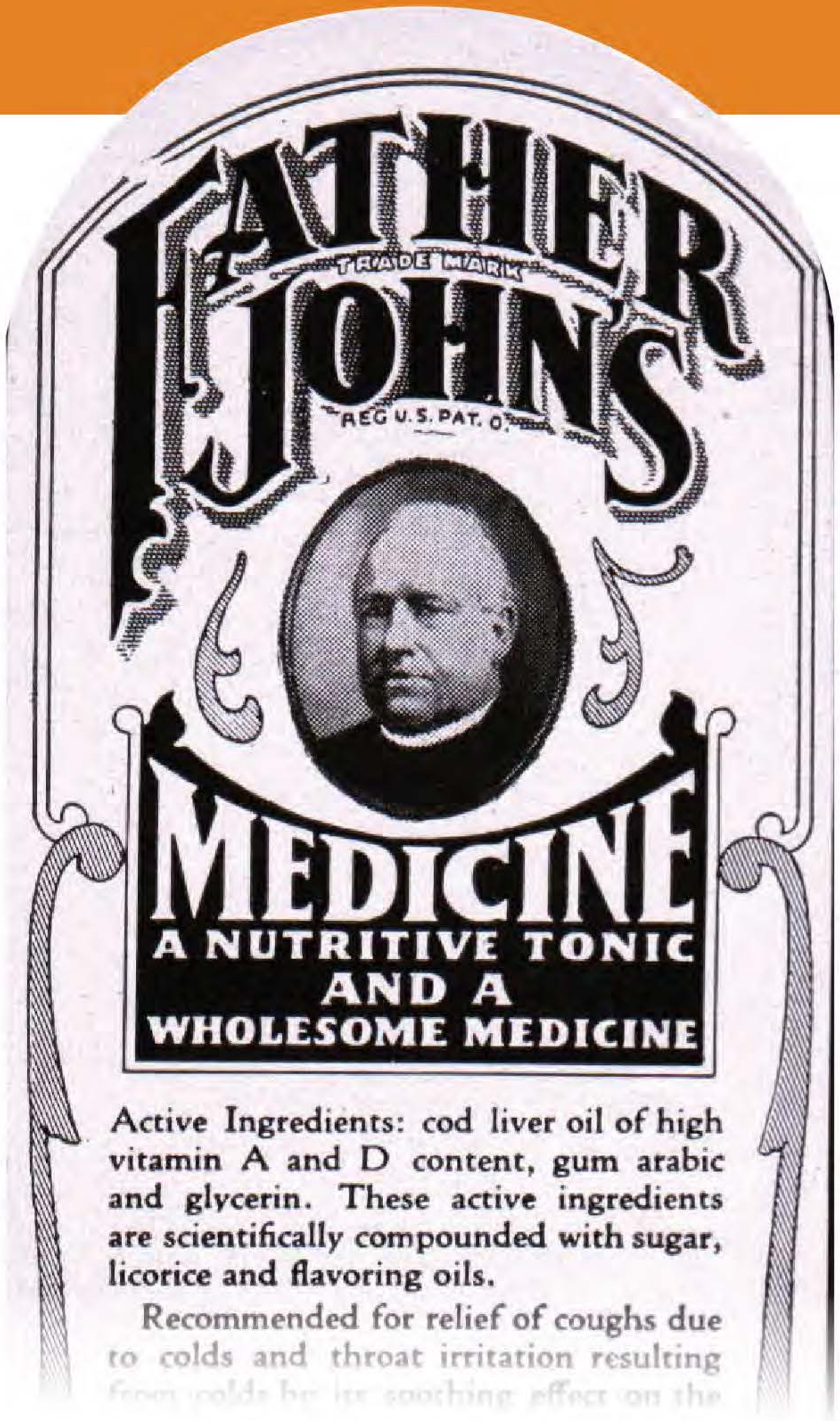
See the Whole Icon Set
brandinglowell.com/gatewayicons



1880 Father John’s Medicine

Who is Father John? Tradition has it that Father John O’Brien, a loved and renowned pastor in Lowell, grew ill in 1855. He visited the local Lowell pharmacy of Carleton and Hovey where he bought a tonic that contained cod liver oil and tasted of licorice. The medicine worked so well he started telling others to visit the store and to ask specifically for “Father John’s medicine.”

As sales increased, the pharmacists decided to adapt their favorite salesman as their official logo. O’Brien was given a small sum of money for use of his portrait and name. Within decades, the Father’s face was known throughout the entire country.



Monumental People

Many of Lowell’s early businessmen have burial markers befitting their achievements and place in society. Much like seals and crests, these monuments communicate the legacy of their owners, and have become permanent pieces of Lowell’s cultural landscape and historical identity.

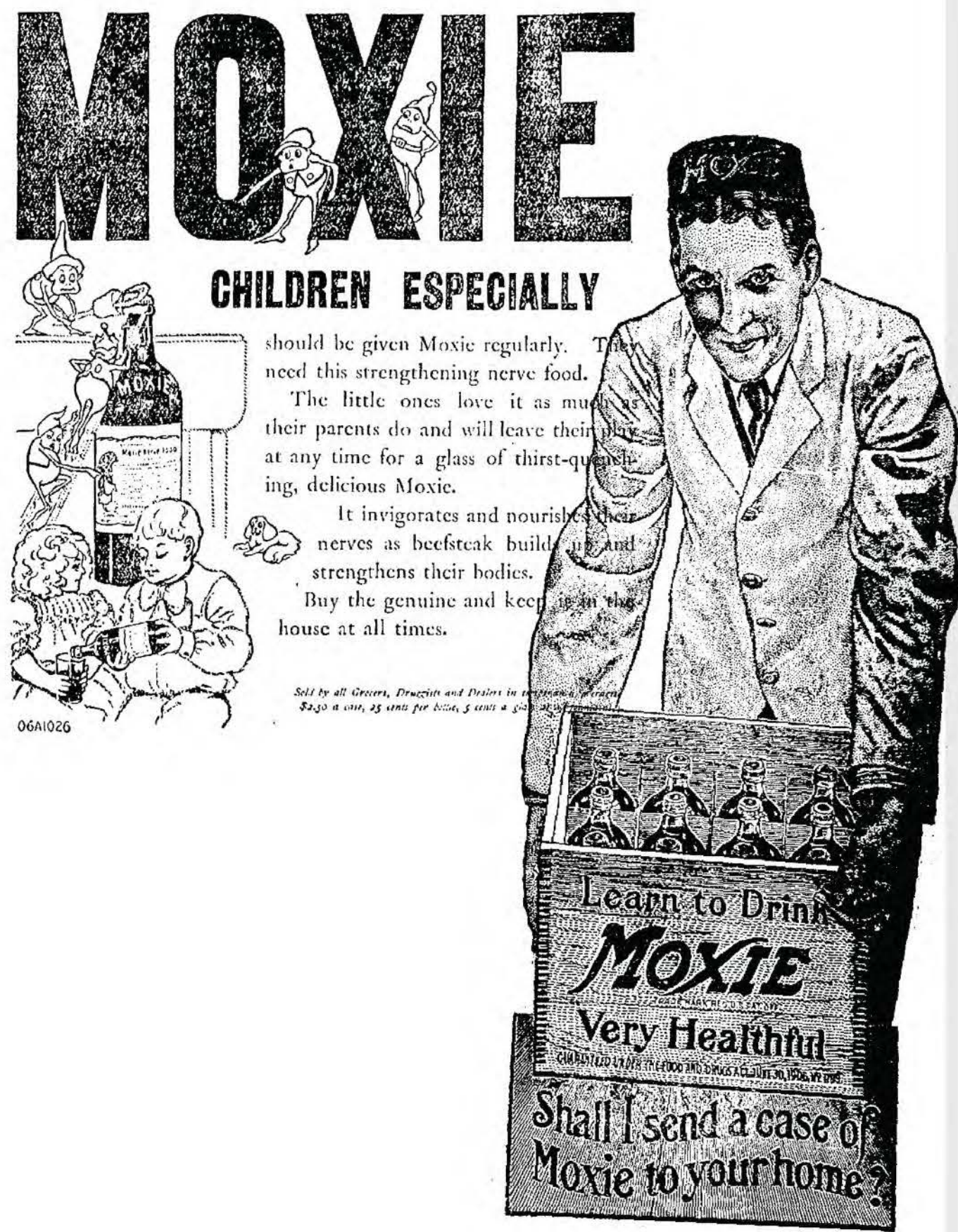
Father John O’Brien was laid to rest in front of the place of worship where he served.

Visit Them All
brandinglowell.com/graves



1885 Moxie

In 1885, Dr. Augustin Thompson invented Moxie in Lowell. Like many other beverages and syrups at the time, it was marketed as a patent medicine. For the first several decades, Moxie products and advertisements did not feature a specific logo, and instead used a typeface chosen by the artist. It wasn’t until 1907 that the company adopted a set logo. While there have been minor changes, that logo is largely the same on the beverage today.



Father John O’Brien
St. Patrick’s Church

1890 J.C. Ayer & Co.

Lowell pharmacist James Cook Ayer started producing and distributing his “remedies” in 1841. He sold everything from hair growth serum to “blood purifier.” Much of his success in patent medicine was due to his branding strategy, which cost an average of \$140,000 each year. Never settling on a single logo, the doctor circulated an array of detailed, colorful advertisements, as well as an annual pamphlet.



Dr. Augustin Thompson
Lowell Cemetery



J.C. Ayer
Lowell Cemetery



1994 River Hawks

Brian Trainor & Bob Lussier

UMass Lowell sent a letter to all alumni requesting proposals for a new mascot. Trainor’s use of the osprey, a bird native to the region, set him apart from the competition. Trainor chose the osprey for two reasons.

- ① It nests along the Merrimack River which runs between UMass Lowell’s campuses.
- ② Male and female ospreys, like all birds of prey, are indistinguishable from each other, making this majestic bird an appropriate symbol for both men’s and women’s sports.

Athletic Director Dana Skinner recommended changing the “ospreys” to the “River Hawks.” Fellow designer and UMass Lowell classmate, Bob Lussier, collaborated with Trainor on the final artwork.

1996 Lowell Spinners

Ed O’Neil

With the establishment of its new single A baseball team, Lowell needed to create an iconic logo that related to the city. “Spinners” refers to the millworkers, while the bat acts as a bobbin, with red thread wrapped around it.



Iterative Updates

UMass Lowell revisited the River Hawks logo eleven years after it was created. While the artwork was streamlined, the overall look and the fierce but playful features were retained. From there, the identity was enlisted to support all UMass Lowell athletic teams. By systemizing the brand, UMass Lowell ensured consistency and strengthened their visual presence.

There is a similar story for the Lowell Spinners. The iconic bobbin bat was retained but integrated into a larger illustration featuring a “Canaligator” and industrial architecture.

2005

Phoenix Design Works



[See the guidelines
brandinglowell.com/riverhawks](https://brandinglowell.com/riverhawks)



2017

FS Design



1997 Lock Monsters

Brian Trainor & Bob Lussier

After a design competition, Brian Trainor was named the brand designer for the city’s new American Hockey League affiliate (now defunct). Fellow designer Bob Lussier collaborated with Trainor on the final design. Trainor recommended the name “Lock Monsters,” inspired by the locks in the city’s canal system. The new team logo was unveiled in February of 1997, but delays in the construction of the arena meant the first puck did not drop until October of 1998.

2016 30th Anniversary

Jaime Chemaly

For the 30th Lowell Folk Festival, the late Lowell Festival Foundation Executive Director, Craig Gates, and the Foundation commissioned a special identity for that year's event. The logo combined the familiar guitar shape with type treatments that evoke the feel of 1960s-era festival and music poster design.



2006 Guitar & Pick

Brian Trainor

In 1998 Brian Trainor was commissioned to design a logo and poster for the Lowell Folk Festival. Trainor created a new logo in each of the subsequent years until 2006 when the Folk Festival Foundation decided to establish a more permanent brand. The "Guitar and Pick" logo is the official brand with the exception of 2016.



Festive Uses

As three of Lowell's most festive days of the year, the logo for the event shows up in some interesting places. From a t-shirt to a watermelon, businesses, organizations, and individuals have shown their pride and excitement in unique ways.





1969 Lowell Sun

Armand Belanger

The Sun logo first appeared in the paper’s masthead on Monday, February 24, 1969. It was hand-illustrated and is still in use in the current iteration of the paper.

2011 Cambodia Town

Higgins & Ross Design + Photography

This series of banners was commissioned by the Lowell Department of Planning & Development, to highlight the local Khmer “downtown” area around Pailin Plaza. This effort was meant to create an official “Little Cambodia” district. It features both English and Khmer type, along with Khmer flower motifs.

[See More Cambodia Town](http://brandinglowell.com/cambodiatown)
brandinglowell.com/cambodiatown



Other Cultures

Lowell has a long history of welcoming immigrant groups seeking work and quality of life. Lowell’s Acre neighborhood was home to many Greek and Irish people, and the city’s Little Canada was home to a vibrant French-Canadian population.

Both of these neighborhoods were impacted by urban renewal in the mid-1900s but some businesses remain. Cote’s Market still serves up Franco-American comfort food, and there are several Greek-American shops around the City.



1954

Wilfred Levasseur

Local establishments use this logo to show they carry Cote’s Beans. Levasseur drew and cut the stencil for the logo by hand.



2017 The Mill Yard

André Mayo

Mister Earl Grey

The city commissioned this logo to promote a new event space behind Appleton Mills in the Hamilton Canal Innovation District. The logo itself echoes the corner shape of the venue. The wheel refers to an old belt drive wheel from the former hydroelectric plant that is sitting in the far corner by the Pawtucket Canal’s edge.

[Lowell’s Other “Big Wheels”](http://brandinglowell.com/bigwheels)
brandinglowell.com/bigwheels



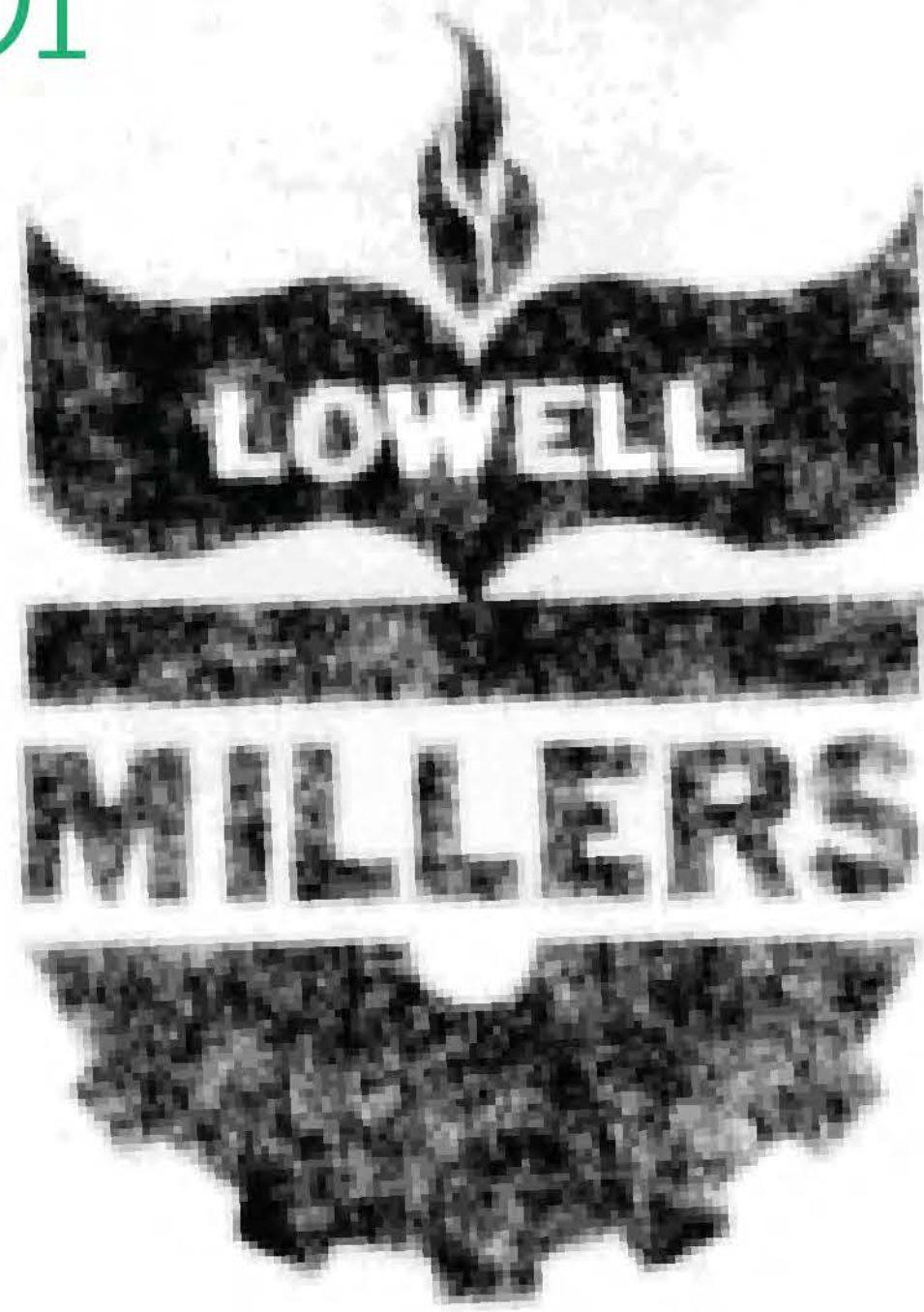
1980 Lowell High School

Robert Kouloungis

Lowell High introduced a contest to develop a new name and logo for the school to replace “Red Raiders.” Robert, then a graphic artist at Prince Macaroni, won the contest. His submission renamed the team “Millers” and integrated an industrial gear and book.

There was a backlash against the name change, and it was rolled back shortly after the winner was announced. The overall logo, however, was in place until around 2013.

Learn About the 1980 Contest
brandinglowell.com/1980lhs



Meet Me Under the Clock

The Lowell High School clock was originally donated by Middlesex Savings Bank during the Great Depression. It was installed in its current location on Kirk Street through donations from the class of 1937. In 2014, it was restored and once again is a functioning timepiece. This unique feature has become synonymous with the school over the years.



2017 Downtown vs. Cawley

2017 brought to a head two competing views for the future of Lowell’s high school. One camp prefers a renovation at its existing downtown location, and the other, a new site at the site of Cawley Stadium in the Belvidere neighborhood. This battle was perhaps most visibly played out on the front lawns of the city’s residents. Yard signs popped up everywhere, usually surrounded by signs of those candidates who backed their chosen position.

The sign for the downtown location echoes the industrial heritage of the district and incorporates Lowell High School’s maroon color. The sign for the Cawley location also uses maroon in some of its text.

Peter Martin



Harry McDonald

